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HIT

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PARADER

MISTER CUSTER

SAVE THE LAST DANCE FOR ME

SO SAD

THREE NIGHTS A WEEK

DON'T BE CRUEL

I'M NOT AFRAID

STAY ★ DEVIL OR ANGEL

I WISH I'D NEVER BEEN BORN

JUST A LITTLE

MY HEART HAS A MIND OF ITS OWN

EE-I EE-I OH!

YOU'RE LOOKING GOOD

BLUE ANGEL

Tab... Hunter Of Romance

*Ferrante & Teicher
Rent "The Apartment"*

ELVIS PRESLEY

TAB HUNTER

PAT CROWLEY





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TUESDAY WELD**
star in
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IN
G. I. BLUES

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PRODUCTION
Co-starring
JULIET PROWSE

Directed By
Norman Taurog

Tonight Is So Right for Love
What's She Really Like
Frankfort Special
Wooden Heart

G. I. Blues
Pocketful of Rainbows
Shoppin' Around
Big Boots
Didja' Ever
Blue Suede Shoes
Doin' the Best I Can

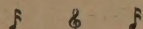
The HIT PARADER BAND WAGON OF A Charlton TOP TUNES Feature

THREE NIGHTS A WEEK

ANTOINE DOMINO

Three nights a week you're gone,
Three nights a week, that's too long
You know you're doin' me wrong,
Baby, won't you please stay home
I called you on the phone
Pretending you were home,
Altho' I knew you were gone,
Baby, won't you please stay home
When you're gone, I'm such a lonely
male
When you're gone, my heart don't beat
the same

Three nights a week you're gone
Three nights a week, that's too long
Three nights a week I'm alone
Baby, won't you please stay home.
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TEENAGE HEARTACHE

DOC POMUS

MORT SCHUMAN

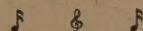
My tears keep a-fallin'
Like rain from the sky
I feel, oh, so lonely
I wish I could die
No matter how hard, how hard I cry
I just can't shake this teenage
heartache.

On Tuesday you loved me
Wednesday you're gone
Thursday you call me
I just can't go on
No matter how much, how much I cry
I just can't shake this teenage
heartache.

They say when I'm older
I'm goin' to look back and smile
But it seems like gettin' older
Is takin' such a long, long while.

Shed tears on my pillow
I drowned in my bed
Knee deep in my blues
In over my head
No matter how hard, how hard I cry
I just can't shake this teenage
heartache.

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TA TA

OLIVER

MCPHATTER

When I hold my baby tight with all
my might
I tell her I'm never gonna let her out
of my sight
She says ta ta just like a baby
You know she fears no harm when
she's in my arms
With me tellin' her all about her charms
She says ta ta ta just like a baby.

Come here let me bend your ear
Tell you 'bout this love of mine
The way she soothes me, the way she
grooves me
She's the only one that ever moves me
She says it's good to have a love to call
your own
Instead of being in a crowd feelin'
all alone
And I say ta ta just like a baby.
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SO SAD

(To Watch Good Love Go Bad)

DON EVERLY

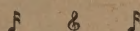
We used to have good times together
But now I feel them slip away
It makes me cry to see love die
So sad to watch good love go bad.

Remember how you used to feel, dear
You said nothing could change your
mind

It breaks my heart to see us part
So sad to watch good love go bad.

Is it any wonder that I feel so blue
When I know for certain that I'm
losing you.

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I WISH I'D NEVER BEEN BORN

JACK KELLER

HOWARD GREENFIELD

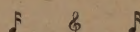
I wish I'd never been born
Don't like this life I'm livin'
My heart is tattered and torn
I wish I'd never been born.

Without your lovin' I sit and cry
I'm so down-hearted since the day you
said goodbye
This life I'm livin' what is it worth
I'd like to pack up all my cares and leave
this earth.

I wouldn't miss you or feel this way
If I was never born to see the light of
day

I wouldn't need you or want you so
You can't be hurt by all the things
your heart don't know.

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JUST A LITTLE

BETTY LOGAN

Don't you love me just a little?
Don't you want me just a little?
Can't you thrill me just a little?
Mm, say you love me just a little
Just a little
Can't you kiss me just a little?
Don't you miss me just a little?
Don't you love me just a little?
Mm, say you want me just a little
Just a little.
I told you, baby, a million times
You're just about to make-a me-a lose
my mind
I'm gettin' tired of playin' second
fiddle,
Mm, just a little
Say you love me just a little
Say you want me just a little
Can't you thrill me just a little?
Can't you love me just a little?
Say you love me just a little
Just a little.

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MISTER CUSTER

AL DE LORY

JOSEPH VAN WINKLE

FRED DARIAN

That famous day in history
The men of the seventh cavalry went
riding on

And from the rear a voice was heard
A brave young man with a trembling
word

Rang loud and clear,
What am I doin' here,"
Please Mister Custer, I don't want to
go

Please Mister Custer, please don't
make me go

I had a dream last night
About the comin' fight
Somebody yelled attack
And there I stood with an arrow in my
back.

They were sure of victory
The men of the seventh cavalry as they
rode on

Again from the rear a voice was heard
That same brave voice with a trembling
word

Rang loud and clear
Please Mister Custer, I don't want to
go

Please Mister Custer, please don't make
me go

There's a red skin waitin' out there
He's fixin' to take my hair
A coward I've been called
'Cause I don't want to wind up dead or
bald.

Gee, look at all those Indians out there
Must be a hundred of them
One behind every bush and seven more
behind him

"Hey General"! "Mind if I take the
rest of the afternoon off?"

"Hey, Charlie, duck your head, oops, a
little late on that one."

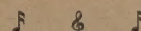
"Charlie . . . I'll bet that smart."

I wonder what the injun word for
friend is

Umm, kemosabe, yea, that's it
Hey out there, kemosabe, kemosabe,
kemosabe

Nope, that ain't it

I guess this is no time for joking.
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I'M NOT AFRAID

FELICE BRYANT

Love, they say, is serious—
It's not a child's game
It can make or break your heart
But, darling, all the same
I'm not afraid, I'm not afraid.

People tell me I'm too young
But I disagree
Love can come to anyone
And love has come to me
I'm not afraid, I'm not afraid
As long as I know
That's you'll always be with me
And when each tender kiss gets bold
enough,

Somehow I feel I'm old enough
Darling, if you really care
And I'm sure you do
Take my hand and hold me tight
And make our dreams come true
I'm not afraid. I'm not afraid.

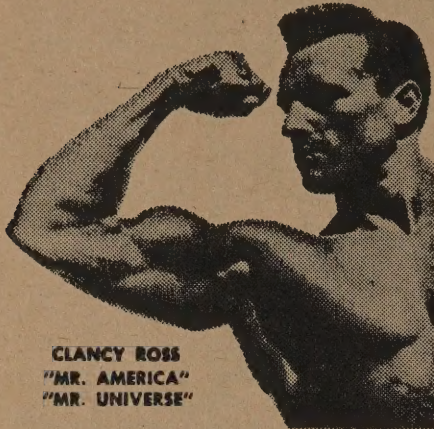
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The newest idol for America's teenagers is a seventeen-year-old, slim, hazel-eyed singer named Bobby Vee, one of the youngest performers on the Liberty President, Al Bennett, who pre- of their most promising, according to Liberty president, Al Bennett, who predicts a tremendous future for the lad.

Bennett bases his prediction, in part at least, on the fabulous response to the youthful balladeer's newest single disc, "Devil Or Angel", which has been hitting America's record charts with the same consistency that Roger Marris knocks out homers.

Audience responses to the youngster in his numerous concert and club dates throughout the country provide additional evidence that this newcomer has a spectacular appeal for the fans, especially those of the feminine variety.

Vee was discovered by Liberty only last year when he recorded on a small label out of Minneapolis, a song called "Suzie Baby". The company bought the master and Vee was on his way since the response to this initial release was immediate and enthusiastic. It grew with the release of his next record "One Last Kiss". His latest, "Devil Or Angel", is certain, according to Bennett, to outsell both his previous releases and Liberty currently has a full scale Bobby Vee LP in preparation.

"The Shadows", the original group that he performed with, travels with him. Bobby's brother Bill is his closest friend and still plays lead guitar for the group.

Bobby has been so active this past year that he has had little time to relax and enjoy the things youngsters of his age usually do. As a result he looks somewhat wistfully at those of his con-

temporaries who have time on their hands.

He has, for example, had little opportunity to make friends these past years, a fact he recognizes is part of the price he has to pay for the career he has chosen.

"The first thing I look for in a friend," says Bobby, "is a kind of sincerity that you can't fake."

As for girls, Bobby admits to a wholesome and typical 17-year-old enthusiasm but also reveals he likes his dates "quiet types, not gigglers or gabbers. I also prefer a girl with a sense of humor."

For an ideal date Bobby says: "Not that I get a chance to do this often, but an ideal date would be a drive to a beach or a lake shore in a convertible with a pretty girl, a day of swimming, sunning and surfing, a drive back to the city for a quiet dinner in a restaurant where we could get a good steak and afterwards maybe a movie."

All kinds of music move him "though I can't say I really understand progressive jazz or classical music, but I still enjoy listening to it."

Does he have ambitions?

"I hope to be able to make enough money at what I'm doing to buy my parents the kind of fine house they deserve, the kind of place that would be a real pleasure to come home to after some of my road trips. Apart from that I hope to be able to grow as a musician and a person and that the people who seem to like my work now will keep up their interest."

At the rate Bobby Vee is going, there seems to be small danger of that not happening.



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H. Gang:

Here we are once again with the biggest names in show business and lyrics to the top songs on the nation's pop charts. Headlining our mag in high style is the permanent king of rock and roll, Elvis Presley. This time, El has been pulling some crazy capers out there in old Hollywood. For an exciting preview of Elvis' new movie, we've got plenty of action flicks and lots of info 'bout his newest and greatest. "G.I. Blues."

The "prince of movie-land", a blond-haired, blue-eyed, baby-faced lad who's been around Hollywood for a long time, is coming your way. So far, he's been able to escape the marital noose, but time is running out on his freedom. As you may have guessed, his name is Tab Hunter. His 3-full-page story is "TAB — HUNTER OF ROMANCE"



ELVIS PRESLEY
(Starring In "G.I. Blues")

Cally Dodd, a beautiful new-comer to the musical world has a very exciting story to tell our HIT PARADER fans. It's the tale of her struggle to overcome the insecurity which she and her parents knew went hand in hand with show business. We suggest you glim over to "A Portrait Of Cally Dodd."

The "Johnny Tillotson Time-Table" is on the way with all the latest haps on "The Earth Angel Kid" and a story of Johnny's rough climb, step by step, up the rickety ladder of success and of the treachery and set-backs affiliated with each rung.

Phil Moore, "Mr. Starmaker" occupies a full page with details about his "For Singers Only" kit especially for all you aspiring vocalists.

There's many more stars included in our mad mag that'll interest all the info mongers among our readers. Bye now, and we'll catch your act next month.

EE-I EE-I OH! (Sue McDonald)

A. C. LAWTON

Old McDonald had a farm, ee-ee-ee-ee-ee-i oh!

And on this farm was daughter Sue, ee-ee-ee-ee-ee-i oh!

With her shiny hair, her pretty eyes.

Shiny hair, pretty eyes,

Bluer than the blue skies,

Old McDonald had a farm, ee-ee-ee-

ee-ee-i oh!

Sue McDonald had such lips, ee-ee-ee-ee-ee-i oh!

And with these lips she sure could kiss ee-ee-ee-ee-ee-i oh!

With a (kiss, kiss) here, a (kiss, kiss) there

Here a (kiss), there a (kiss)

Ev'rywhere a (kiss, kiss)

Sue McDonald had such lips, ee-ee-ee-ee-ee-i oh!

Sue McDonald had such lips, ee-ee-ee-ee-ee-i oh!

And with these arms she sure could hug ee-ee-ee-ee-ee-i oh!

With a hug hug here, a hug hug there,

Here a hug, there a hug.

Ev'rywhere a hug hug

Sue McDonald had such arms, ee-ee-ee-ee-ee-i oh!

Old McDonald had a farm, ee-ee-ee-ee-ee-i oh!

And on this farm I'll stay with sue, ee-ee-ee-ee-ee-i oh!

We will rock rock here, rock rock there,

Here a rock, there a rock.

Ev'rywhere a rock rock

Old McDonald had a farm, ee-ee-ee-ee-ee-i oh!

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THE GHOST OF BILLY MALLOO

HERB NEWMAN

Oh, I can't fight the ghost of Billy Malloo

He loved a girl that I loved, too

One stormy night he drowned at sea

And my girl was left with Billy's memory

She would watch the harbor

Where his boat used to dock

I'd stay with her for hours by the old sea clock

As time passed by I thought that she

Could learn to fall in love with me

Ooh, when she's in my arms

And she's kissin' me

She's kissin' a man that I can't see

There's nothin' for this girl

That I wouldn't do

But I can't fight the ghost of Billy Malloo.

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THEN MY HEART CRIED

ETTA JAMES

HARVEY FUQUA

I was lost in the world of dreams

Counting ev'ry star shining over-head, it seems.

I watched like the shepherd boy

Searching for his lamb

Here and there and ev'rywhere.

You came oh yea you, you captured me

You came oh yea, you, you captured me

You who I adored oh yes, you set me free

We kissed and the world was our own

Then my heart cried oh, I love you so.

Then my heart cried.

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SAVE THE LAST DANCE FOR ME

DOC POMUS

MORT SHUMAN

You can dance ev'ry dance with the guy who gave you the eye

Let him hold you tight

You can smile ev'ry smile

For the guy who held your hand

'Neath the pale moonlight

But don't forget who's taking you home

And in whose arms you're gonna be So darlin' save the last dance for me.

Oh, I know that the music is fine Like sparkling wine

Go and have your fun, laugh and sing

But while we're apart don't give your heart to anyone

But don't forget who's taking you home

And in whose arms you're gonna be

So darlin' save the last dance for me.

Baby, don't you know I love you so— Can't you feel it when we touch?

I will never let you go

I love you, oh, so much

You can dance, go and carry on

Till the night is gone

And it's time to go

If he asks if you're all alone

Can he take you home

You must tell him no

'Cause don't forget who's taking you home

And in whose arms you're gonna be So darlin', save the last dance for me.

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FIVE BROTHERS

TOMPALL GLASER

Five brothers who left Arkansas

Set out to find the gambler who murdered their pa

Five brothers and three in their teens

Gotta find the man who killed their pa in New Orleans

When first they saw the killer he was by a water hole

The desert is their kepper now for this a traveler said:

They heard of him in Houston

And his trail was leading west

He left there many months ago

And so he couldn't rest

Five brothers and three in their teens

Gotta find the man who killed their pa in New Orleans.

The Texas sun was hot as fire

And nights were cold as steel

But hate was strong

And youth was wild

And so they couldn't feel

Five brothers and three in their teens

Gotta find the man who killed their pa in New Orleans.

His trail led to the bad lands

And desert promised death

The gambler's odds were different now

He treasured every breath

Five brothers and three in their teens

Finally found the man who killed their pa in New Orleans.

The desert is their kepper now for this a travel said

That poison lived within that hole now six of them are dead

Five brothers and three in their teens

Lay beside the man who killed their pa in New Orleans.

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TAB

HOLLYWOOD'S
HANDSOME
HERO HAS HIS
WAY WITH THE
LADIES.

Photos & Story By EDDIE ROCCO

Tab Hunter lives the life I have conditioned myself for and I don't mind saying, "I have done everything to attain his present status."

At the tender age of five, I romanced a young lady of six, who grew up to be a school marm.

At the age of ten, I subscribed to a Charles Atlas health and strength course.

At fifteen, I was a devotee to radio's "Romance of Helen Trent."

At twenty, I was skilled at penning notes of endearment to the stubborn sex that was slow in accepting me.

At twenty five, I could recite the most spine tingling passages out of mi-lady's true confession magazines.

From boyhood, through my teenage years, to manhood, I followed and tried to duplicate the exciting interludes that punctuated the lives of Valentino and Flynn.

And all of the in-between years, for which I have not accounted, were spent in passion — filled quiet, with a hunger for Harlowe and Grable and Monroe.

I have faithfully pursued the progress of modern advertising and have been aware, for years, that even my "best friends won't tell" me; It's been a long time since I first came to know "where the yellow went"; I have always been more than "just half safe."

And today, as I stand upon the threshold of age, pre-

pared to enter the gates of active seclusion, I am ready to surrender to:

Dear Abby:

Recently, I met a handsome, 6' 1", hazel eyed, blonde haired, young man, who is known to millions of beautiful young women around the world, as Tab Hunter. Sharman Douglas, daughter of our former ambassador to England, took me to a Glendale riding stable, where "Tab was exercising one of his horses." There were no dames around, just Tab and his horse.

"Pretty dull," I thought, "Why can't they do their own exercising?" And please remember, I AM a Charles Atlas graduate.

So I decided I may as well use my new Brownie and get some pictures of a horse that can't exercise himself.

It wasn't quite easy because this is a guy with a healthy respect for animals. I wanted jumping pictures, thinking the horse can't really jump. Tab insisted on walking "Lonesome Road" because he was too warm for jumping just then.

Oh well, I know how I hate to be told to jump on a hot day.

Funny thing happened, before I knew it, Lonesome Road was leaping over the hurdles like it was second nature. And what was funnier was that Tab sat right on that horse while he jumped.

HUNTER of ROMANCE

Tab Hunter is surrounded by beautiful adoring females. From left to right, his lovely admirers are; Kaye Elhardt, Vicky Trickett and Venetia Stevenson.



He really looked good up there on Lonesome Road, but Charles Atlas never told me this kind of exercising, with a man on my back.

I was becoming more fascinated and wanted this to keep going. But Tab checks the warmth of his animal with keen and intense regularity, much as my mother used to hover over me with the thermometer when I was ill. Then I wanted some standing pictures of the horse, with Tab sitting on him. He exerted every effort to make Lonesome Road's ears stand up for the pictures and was quite concerned about this.

Now here is something that still bugs me. I don't think the horse would know what I was saying even if his ears were up. Or is this one of the facts of life I haven't yet learned?

So how come a name like Lonesome Road for a horse? Well, Tab is a guy who lives an organized life, something I never did. He feels a horse's name should fit his disposition. I mean the horse's, not Tab's. Right then, I knew I was getting somewhere. The horse is lonesome. He's a dud with the women, just like me. Maybe it wasn't so funny, i. e. the idea of having Lonesome Road's ears attuned to my voice. I've got it. We'd have understood one another's dame dilemmas.

Just then, Lonesome Road has to get hungry and so does Tab.

Sharman Douglas and I are invited to his home for break-

fast and, the way he treats his horse, I was certain Lonesome Road would sit down at the table with us too.

I was so disappointed.

The tidiness and orderly fashion of everything being in place made me think again, "The regimentor — I'd bet he drills his furniture." Everything looked as if it had been taught to go back where it belongs. The way those dining room chairs stood, equidistant from the table. "Show-offs," I thought and I sat right down on one if only to squelch it.

Tab Hunter stood over me, him with that handsome face and sparkling in his atmosphere of cleanliness, even in riding jeans. Made me mad. I don't look like that in a tuxedo.

"Wanna wash your hands?" he asked.

Guess he thought I hadn't washed my hands after I got up that morning. Well, it was his food I was about to eat and if he wanted me to handle it with freshly washed paws, OK.

What I still don't get is that I was allowed to sit between Sharman and Tab. In Hollywood, it doesn't work his way since she's the press agent and is supposed to sit in the middle. In this way, she's able to send under the table signals to the star.

The way I had it made, everytime I asked something, Sharman, forgetting her location, would hit me with her knee. Didn't turn out this way, tho. Maybe there's something wrong with her knee or even with my knee.

It was nice, the whole thing, real nice. I kept telling myself, "Look at you, Big Shot, you're eating with a movie star, such a handsome one yet."

We had scrambled eggs into which cream had been beaten; bacon, fried beans (known as frijoles), guacamole and coffee. But, there still weren't any dames around. I was certain, by now, that Tab is afraid of my competition.

Me and my certainty. I'm always so sure of everything. I should stop thinking.

Tab has invited me to the studio and he even mentions Tuesday Weld.

Wow, this is for me. Of course I'll go.

The thing is, Tab is making a TV series for release in September and titled "The Tab Hunter Show." In it, he's a cartoonist, bachelor at large and a hunter of romance with all the prettiest dames in Hollywood. He gets his chance to love all the dames any red blooded man could want.

Sure, I had the guts to show up at the studio and Tab introduced me to his dolls, Pat Crowley, Liz Montgomery, Tuesday Weld (she wasn't impressed with me), Nita Talbot, Kaye Elhardt, Vernetta Stevenson and Vicky Trickett.

Tab's eyes lit up every time one of the girls came within grabbing distance. He kissed them, nice long, meaningful kisses. It was nice, especially when they kissed back. They

even seemed to like it.

Me? I stood around like a social reject. Not one of the dames tried to kiss me. Just him, they kissed. Guess they thought I'd get mad if they tried anything. Who cares.

Like I said to Tab, "For this you get up at five every morning?"

His answer, "It's strenuous, but I've never had my heart so completely in my work."

I like to meet actors and actresses so Tab introduced me to Bret Halsey. As if my nose hadn't been rubbed in the sand enough, he has to make sure I know that Bret is married to Luciana Paluzzi.

So Luciana happened to see Bret before she saw me. This kid, Tab, is mixed up in so many things, I'm afraid he's apt to crack up. He just opened "Tab Hunter's Far East," an Oriental art objects shop in Beverly Hills. He's made the big time in the movies and hit well with a record album titled "R. F. D." So now, he's got the horses to take care of and the new TV series too. He gets paid for romancing all the dolls and big money yet.

I'll do it for nothing, Abby.

Truly Kittenish,
Eddie Rocco

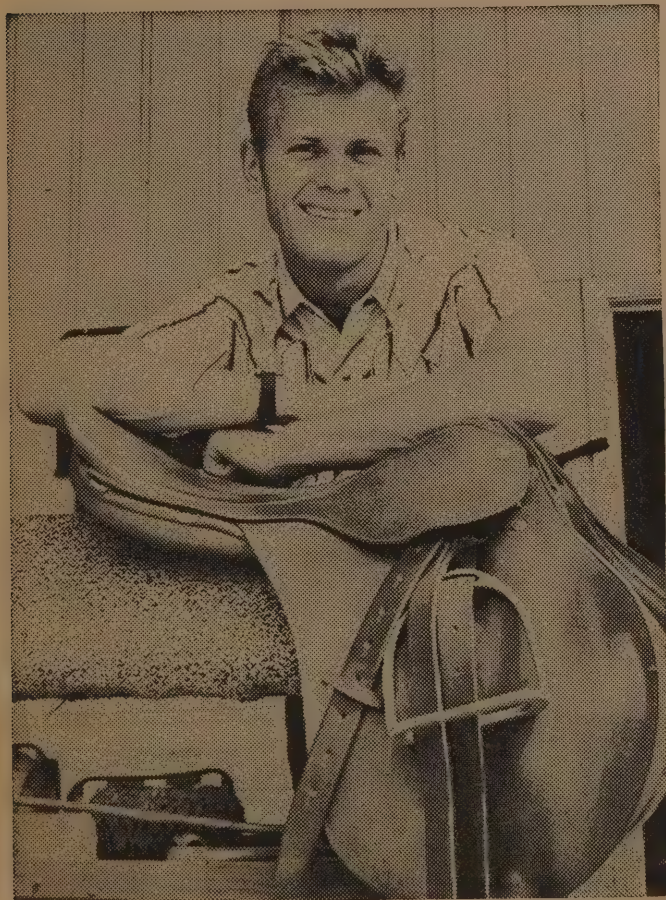


A sunny day at the beach is the setting for some playful activity for a fun-loving gal and guy. Jokingly, Pat Crowley tags Tab with her pet name — pest!

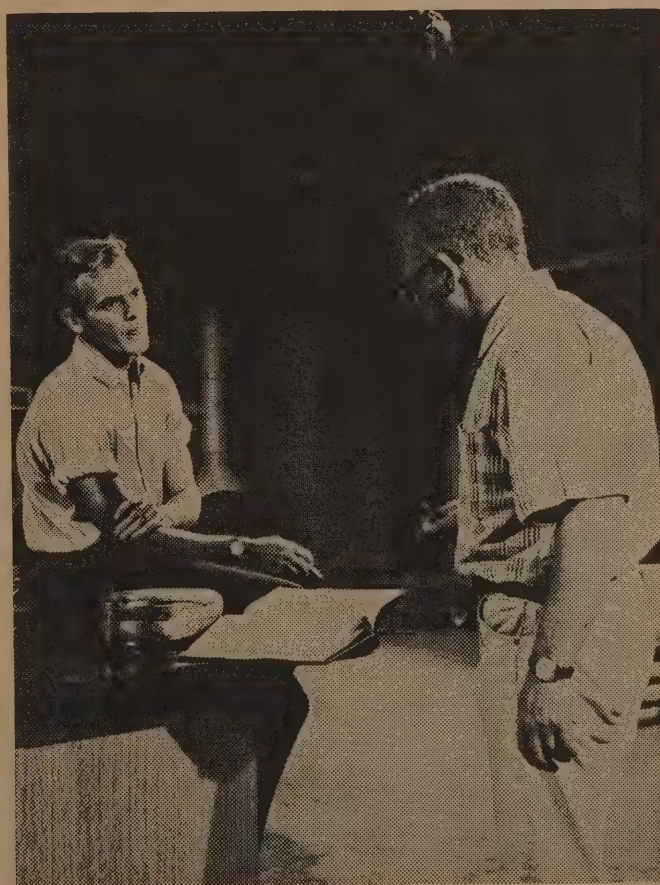
Tab Hunter and lovely Elizabeth Montgomery relax in Tab's lavish Oriental-styled sitting room.



After a cool swim, Tuesday Weld demonstrates her art ability to the amusement of her host.



Tab poses handsomely for our H.P. photographer, Eddie Rocco. Tab is very proud of his stables.



Handsome Tab Hunter listens attentively to the experienced director of his show, Norman Tokar.

[illegible]

Dig my grave and dig it deep
A marble stone from head to feet
And place on top a pure white dove
To show the world I died for love.
Copyright 1960 by Greta Music Corp.

BENTON LOVERNE

The same one you walked away from
The same one you made cry
That same one is begging
Please give our love another try.
The same one you said you needed
The same one who needed you
That same one is lonely
Please mend a heart you've broken in
two.

Altho' you're fickle-hearted
Darling, I will forgive
'Cause I knew the day we parted
Without you I could not live.
The same one you played a game with
The same one who gave his all
That same one is waiting
Completely at your beck and call
The same one, the same one, the same
one,
The same one, I'm the same one, the
same one,
The same one.

Copyright 1960 by Play Music.

MY HEART HAS A MIND OF ITS OWN

HOWARD GREENFIELD JACK KELLER

I told this heart of mine
Our love could never be
But then I hear your voice
And something stirs inside of me
Somehow I can't dismiss
The mem'ry of your kiss
Guess my heart has a mind of its
own

No matter what I do
No matter what I say
No matter how I try
I just can't turn the other way
When I'm with someone new
I always think of you
Guess my heart has a mind of its
own

You're not in love with me
So why can't I forget
I'm just your used to be
It's wrong and yet
I know forgetting you
Would be a hopeless thing
For I'm a puppet
And I just can't seem to break the
string
I say I'll let you go
But then my heart said no
Guess my heart has a mind of its
own.

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vins- Kirshner Associates



VOLARE

NEL BLU, DIPINTO DI BLU

MITCHELL PARISH DOMENICO MODUGNO
F. MIGLIACCI

Penso che un sogno così non ritorni mai
più:

Mi dipingevo le mani e la faccia di blu;
Poi d'improvviso venivo dal vento
rapito

E incominciavo a volare nel cielo
infinito.

Volare, oh, oh!

Cantare, oh, oh, oh, oh!

Nel blu, dipinto di blu,

Felice di stare lassù.

E volavo, volavo felice più in alto

Del sole ed ancora più su,

Mentre il mondo pian piano spariva

lontano laggiù,

Una musica dolce suonava soltanto per
me.

Volare, oh, oh!

Cantare, oh, oh, oh, oh!

Nel blu, dipinto di blu,

Felice di stare lassù.

Nel blu, dipinto di blu, felice di stare
lassù.

Sometimes the world is a valley of

heartaches and tears,

And in the hustle and bustle, no

sunshine appears,

But you and I have our love always

there to remind us,

There is a way we can leave all the
shadows behind us.

Volare, oh, oh!

Can tare, oh, oh, oh, oh!

Let's fly way up to the clouds,

Away from the madd'ning crowds;

We can sing in the glow of a star that

I know of,

Where lovers enjoy peace of mind,

Let us leave the confusion and all

disillusion behind,

Just like birds of a feather a rainbow

together we'll find.

Volare, oh, oh!

Can tare, oh, oh, oh, oh!

No wonder my happy heart sings,

Your love has given me wings,

Your love has given me wings,

Your love has given me wings.

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Skin Specialists Explain How Clearasil Medication

Gets Inside Pimples to Clear Them Fast!

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How Clearasil works to clear pimples fast



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SKIN-COLORED . . .

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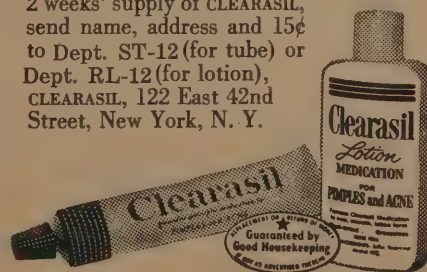
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"The Story of Susie"



by
**BILL
WOODS**

I've been in some form of the entertainment business for many years, but recently I received one of my biggest thrills to date when my recording "The Story Of Susie" was selected, the "Pick Hit Of The Week." The record, as you probably know by now is a narrative of documentary nature dealing with the narcotics problem. It is a country-flavored tune, and was produced by Kim Fowley and Gary Paxton, the hot production team who recently hit with "Alley-Oop." It is a tragic story of a girl who becomes a dope addict. Recently, Mr. Bob Keene, president of Del-Fi Records, purchased this Global Record. Mr. Keene felt that although the original version dealt bluntly with the narcotics problem, the song, nevertheless was a dramatic but honest presentation which would bring the seriousness of this grave social problem to the attention of the American public. Particularly to the record buying teenagers.

As a matter of fact, I understand that the promotion staff is currently working with local health agencies to gain a broader understanding of the narcotics problem. Meanwhile, when not promoting, I have been appearing at the Blackboard Club in Bakersfield, California. I've also had the pleasure

of recently playing in Governor Jimmie Davis' Band and Tommy Duncan's Band for about a year. These were both wonderful experiences as I was able to travel throughout the south, south west, and far west. Of course, up till now all I've been talking about is my playing and recording. However, as some of you know, my main vocation is a disc jockey on Radio Station KUZZ in Bakersfield, California. Em-ceeding has always been very close to my heart and I now have a 3-hour radio show daily and also a live show from the Blackboard Club every Sunday afternoon. On this show, I play all the tops in pops. I make it a point to spin the hits for I fully realize that the fans want the hits. My program is and will always be geared to the listeners' tastes.

To all you readers, I would like to say thanks a million times over. And I want to hear from all of you. I would like nothing better than to receive a letter from all you country and pop fans. If you've heard "The Story Of Susie", please write and tell me what you think of it. My address is;

Bill Woods
2817 Palm Street
Bakersfield, California
My phone number is, Fairview 5-2813

Yesterday's Favorites

DON'T BE CRUEL

OTIS BLACKWELL

ELVIS PRESLEY

You know I can be found
Sitting home all alone
If you can't come around
At least please telephone
Don't be cruel
To a heart that's true.
Baby, if I made you mad
For something I might have said
Please let's forget the past
The future looks bright ahead
Don't be cruel
To a heart that's true.
I don't want no other love
Baby, it's just you I'm thinking of.
Don't stop thinking of me,
Don't make me feel this way
Come on over here and love me,
You know what I want you to say
Don't be cruel
To a heart that's true.
Why should we be apart
I really love you,
Baby, cross my heart.
Let's walk up to the preacher,
And let us say, I do
Then you'll know you'll have me,
And I'll know I'll have you too
Don't be cruel
To a heart that's true!

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ONE HAS MY NAME, THE OTHER HAS MY HEART

EDDIE DEAN

HAL BLAIR

DEAREST DEAN

One has my name,
The other has my heart,
With one I'll remain,
That's how my heartaches start;
One has brown eyes,
The other's eyes are blue,
To one I am tied,
To the other I am true;
One has my love,
The other only me,
But what good is love,
To a heart that can't be free;
So I'll go on living my life just the same,

While one has my heart,
The other has my name.

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Sole selling agent Southern Music. Pub. Co., Inc.



THE MANSION YOU STOLE

JOHNNY HORTON

The mansion I own has captured your heart

You said it was love, dear, but you lied from the start

I wanted true love but you wanted my gold

Someday you'll be sorry for the lies that you told

You've stolen my heart and you cheated on me

But someday, my darlin', I know that you'll see

A house without love can make you so cold

And you will be lonely in the mansion you stole.

(c) Copyright 1953 by American Music, Inc.

WHEN I GROW TOO OLD TO DREAM

OSCAR HAMMERSTEIN II

ROMBERG

SIGMUND

When I grow too old to dream
I'll have you to remember.
When I grow too old to dream,
Your love will live in my heart
So kiss me, my sweet
And so let us part
And when I grow too old to dream,
That kiss will live in my heart.
Mm — and when I grow too old to dream,

That kiss will live in my heart.
When I grow too old to dream,
That kiss will live in my heart.
When I grow too old to dream,
I'll have you to remember.
When I grow too old to dream,
Your love will live in my heart.
So kiss me, my sweet
And so let us part
And when I grow too old to dream,
That kiss will live in my heart.

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GEORGIA ON MY MIND

STUART GORRELL HOAGY CARMICHAEL

Georgia, Georgia,
The whole day through,
Just an old sweet song
Keeps Georgia on my mind
(Georgia on my mind)

Georgia, Georgia, a song of you
Comes as sweet and clear as
Moonlight through the pines.

Other arms reach out to me;
Other eyes smile tenderly;
Still in peaceful dreams

I see the road leads back to you,
Georgia, Georgia, no peace I find,
Just an old sweet song

Keeps Georgia on my mind.

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IT'S ALL OVER NOW (But The Crying)

BUDDY KILLEN

It's all over now but the crying,
You've said the words that brought us to an end

It's all over now but the crying
And the longing for a love that could have been.

When you told me goodbye

I wanted so much to cry
But smiled and said that I'd see you around,

With nothing left to say
I slowly walked away
And the tears fell from my eyes onto the ground.

It's all over now but the crying,
The only one I'll ever love is gone
It's all over now but the crying,
And the crying I'll have to do alone.
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I WALK THE LINE

JOHN R. CASH

I keep a close watch on this heart of mine

I keep my eyes wide open all the time
I keep the ends out for the tie that binds

Because you're mine I walk the line.

I find it very, very easy to be true
I find myself alone when each day is through

Yes, I'll admit that I'm a fool for you
Because you're mine I walk the line.

As sure as night is dark and day is light

I keep you on my mind both day and night

And happiness I've known proves that it's right

Because you're mine I walk the line.

You've got a way to keep me on your side

You give me cause for love that I can't hide

For you I know I'd even try to turn the tide

Because you're mine I walk the line.

I keep a close watch on this heart of mine

I keep my eyes wide open all the time
I keep the ends out for the tie that binds

Because you're mine I walk the line.

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KAW-LIGA

HANK WILLIAMS

FRED ROSE

Kawliga was a wooden Indian standing by the door

He fell in love with an Indian maiden
Over in the antique store

Kawliga just stood there and never let it show

So she could never answer "yes" or "no"

He always wore his Sunday feathers
and held a tomahawk

The maiden wore her beads and braids
and hoped some day he'd talk

Kawliga too stubborn to ever show a sign

Because his heart was made of knotty pine.

Poor ol' Kawliga he never got a kiss

Poor ol' Kawliga he don't know what he missed

Is it any wonder that his face is red
Kawliga, that poor ol' wooden head.

Kawliga was a lonely Indian, never went nowhere

His heart was set on the Indian maiden
With the coal black hair

Kawliga just stood there and never let it show

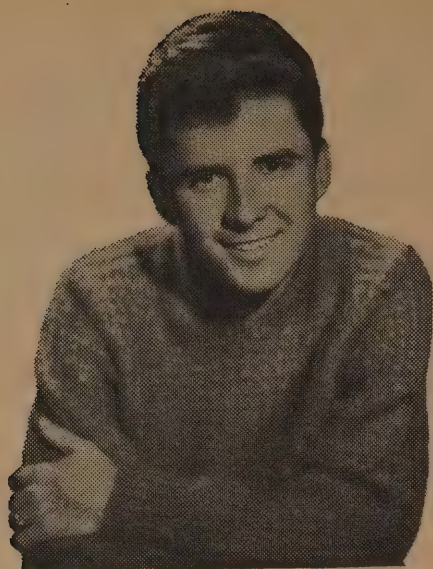
So she could never answer "yes" or "no"

And then one day a wealthy customer bought the Indian maid

And took her, oh, so far away but ol' Kawliga stayed

Kawliga just stands there as lonely as can be

And wishes he was still an old pine tree.
Copyright 1952 by Milene Music



The Johnny Tillotson Time-Table

The brightness of New York's night life was just lighting up and I was enroute from a cocktail party at Lilly Dache's New York apartment to the stage hit "Fiorello," when I bumped into home-towner, Johnny Tillotson, of Cadence Records, whose recent "Earth Angel" got chart recognition.

Johnny had the delightful, de-lovely young lady who plays "Amy" in the daytime television serial "Secret Storm," on his arm, and his usual sparkling smile helped to light up the Broadway scene.

The 21 year old Cadence artist now has his own bachelor apartment in downtown Manhattan after having lived with both Nat Tannen and Archie Bleyer until he could get on his feet financially.

He lives alone because he likes to practice singing and to write songs in his own way and at anytime that is convenient for him. He admires Paul Anka's style of writing and tries to emulate him.

Girls are very important to Johnny, and he likes down-to-earth girls who date him for himself and not because he's a singer.

He likes to find special little eating places like Bob's of Motts Street, Chinatown, and Peter's Backyard. He gets a special kick out of packing a lunch and taking a girl to Jones Beach for the day. Johnny likes Broadway shows — but only when a favorite girl friend accompanies him and shares the excitement of the theatre and its crowds.

Young Tillotson especially likes to double-date with Phil Everly when Phil is in town. They both dig Italian food, the Grand Ole Opry, song writing, acting, and an eternal admiration for the late Buddy Holly.

I've known Johnny Tillotson as an intimate friend and advisor since he was a sophomore in high school. I have always been one of his greatest boosters, and I am aware of the periods of loneliness he goes through. He has extreme highs and lows emotionally, but he keeps a smiling face forward. Johnny needs people, and show business helps him to fill that need.

He had just returned to New York from a record session in Nashville, Tennessee, when I saw him. He told me he had recorded several of his own songs among others. He said he selected songs on the basis of their saying something emotionally to him.

The Tillotson hobby is buying new style clothes, and as we talked, I could hardly keep from smiling a bit, because the smart buttoned shoes he was wearing, were the same kind of smart buttoned shoes that my daddy wore when I was a kid. Style in clothes, like styles in singing, somehow seem to go in circles.

His favorite singers are Ray Charles and Dinah Washington; his favorite actors are Tony Perkins and Sandra Dee.

I asked Johnny what his greatest thrill was and he responded quickly with "The night I was making my third appearance on the Dick Clark Show when I got to close the show."

He also told me his most embarrassing moment. It occurred in New Haven, Connecticut, during a TV teen-age record hop. Johnny was announced and got up to pantomime his "Earth Angel." Just as his mouth opened, there came the blast of "Rocking Good Way" by Brook Benton and Dinah Washington.

I had to rush away then for the opening curtain of "Fiorello" but from our conversation it was easy to sum up the Tillotson timetable.

2:00 a.m. to 12:00 noon — alone in Bachelor apartment, writing and tending domestic chores.

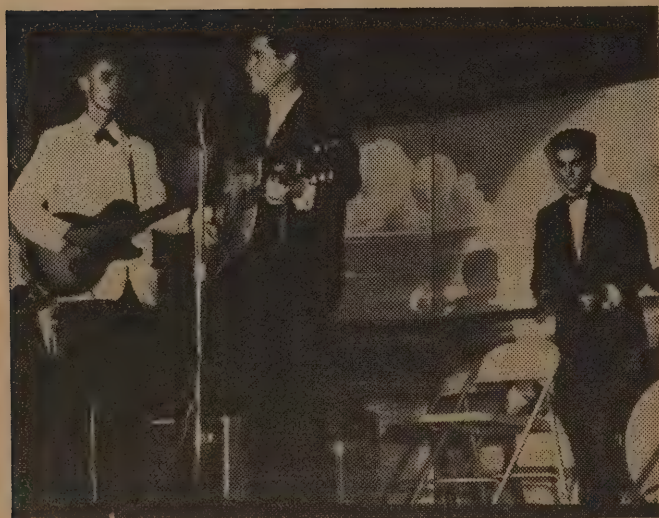
12:00 noon to 7:00 p.m. — rehearsing, shopping, meeting friends — artist and non-artist.

7:30 p.m. to 2:00 a.m. — dinner, show, and a late snack with a special girl.

Of course, this time-table is often turned upside-down with deejay tours, television and personal appearances throughout the country, and recording sessions, but Johnny Tillotson loves it and his fans love Johnny Tillotson.



*Cutting up a rug,
Johnny and Brenda
Lee show
the crowd how
it's done.*



Here's tall dark and handsome J.T. in action.

TEST YOUR TALENT!

Contest Prize: \$495.00 Scholarship in Commercial Art



Draw your choice of any one of these heads—Santa, the jester, or the girl. Make your drawing any size you want except a size that would look like a tracing. Use pencil. Everyone who enters contest gets a professional estimate of his talent without charge. Winner receives a complete course in advertising art, magazine illustrating, cartooning of the various types, or landscape or portrait painting.

Try for this free art course from the world's largest home study art school! Students of this school are taught, individually, by professional artists. Illustrated art textbooks cover both basic and advanced training. Many former students now earn upwards from \$150 a week as commercial artists. Some earn \$25,000 a year or even more. For forty-six years this school has been training talented young men and women for careers in the art field. Purpose of this contest is to uncover hidden talent. If you like to draw, here's a contest you will have fun entering. It's a chance to show how much natural talent you

have for drawing and to find out whether you could develop into a real professional. Contest is just for amateurs. So get a pencil, get a piece of paper, and get started! Entries for December 1960 contest are due by December 31. None can be returned. Our students not eligible. Winner of scholarship prize will be notified. And it could be *you*—don't forget that. Let's see what you can do!

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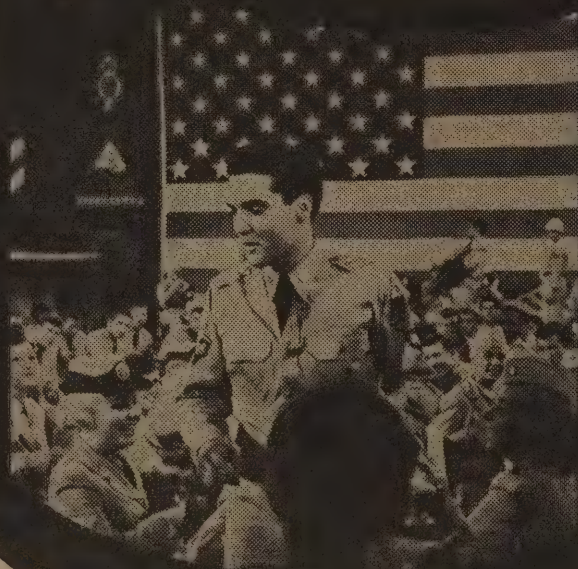
Please enter my drawing in your draw-a-head contest.
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County	_____ State _____

H.P. EXCLUSIVE ELVIS PRESLEY

"G. I. BLUES" IS ELVIS' FIRST HOLLYWOOD FLICK

AND IT SHOULD BE HIGH UP



"G. I. BLUES"

(A Hal Wallis Production for Paramount)

This is Elvis Presley's cinematic reenlistment, for film producer Hal Wallis and Paramount release, in the selfsame U.S. 3rd Armored (Spearhead) Division with which Elvis recently served as a buck sergeant on rugged duty in West Germany.

Only this time it's different; the military maneuvers all concern girls, and Elvis' target for tonight is the lovely, long-limbed redhead, Juliet Prowse, who dances in a Frankfurt cafe. And Elvis has been busted to specialist rank. The picture is Elvis' first return to the screen since his two years of military service, his fifth picture and his third for his discoverer Hal Wallis, and in its military aspects it is a scrupulously honest depiction of what it was like for Elvis in the army abroad. Only the romantic aspects are fictional.

Starting out before the cameras with one star, Elvis, the picture ended up with two, for leading lady Juliet Prowse caught fire with press and public during the filming. So instead of being merely an Elvis-Is-Back vehicle, "G. I. Blues" comes to the screen with the augmented significance of Elvis-Is-Back-and-Making-love-With-Juliet-Prowse-Who-Is-Widely-Regarded-As-Frank Sinatra's-Girl. The triangle aspects of Presley, Prowse and Sinatra became widely noted when the latter made a surprise visit to the movie set one

STARS "G.I. BLUES" IN

SINCE HE WAS DISCHARGED FROM THE ARMY—
THERE ON YOUR "MUST SEE LIST"!!!



day when Elvis and Juliet were exchanging pleasantries after having dated one another during Frank's absence on world tour. The incident triggered a great deal of speculation over evident conflict between the two men for Juliet's affections. Just how it would turn out was anyone's guess, but it certainly wasn't hurting Juliet's career any to have the cinema's two top song men competing for her favors in real life.

The picture serves additionally to introduce two young lovelies from abroad, Leticia Roman from Italy and Sigrid Maier from Germany, each in her first screen role, and respectively playing opposite. Robert Ivers and James Douglas, Elvis' Army pals and combo mates in the story.

It also serves as showcase for two spectacular modern dance numbers by Juliet, and for Elvis' previously unsuspected — or at least undemonstrated — flair for high comedy as baby-sitter and puppet show performer. And as showcase for the 3rd Armored's reassuring fitness at the keystone position of the NATO defense establishment confronting the Iron Curtain in Western Europe — for the picture includes comprehensive views of the division on defense maneuvers, exactly as Elvis was involved in them during his recent hitch in the service. Wallis' color cameras spent a month in the field with the division, and at its garrison post in West Germany, filming these scenes.

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THE TWIST

HANK BALLARD

Come on baby, let's do the twist,
 Come on baby, let's do the twist,
 Take me by my little hand and go like this:

Ee oh twist, baby, baby, twist
 ('Round and around and around and around)

Just, just like this
 ('Round and around)
 Come on, little miss, and do the twist
 ('Round and around)

While Daddy is sleeping and Mama ain't around,

While Daddy is sleeping and Mama ain't around,

We're gonna twisty, twisty, twisty
 Until we tear the house down.

You should see my little Sis
 You should see my little Sis
 She knows how to rock and she knows how to twist.

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SPEAKING OF HER

JERRY SAMUELS

Speaking of her
 Have you seen her around at all
 Does she know of the woe she started
 For since we parted, I'm so down hearted

I hear she's having fun
 That's something I haven't done
 I wish we could be as one
 As we once were.

And say by the way
 Seems there's something that I recall
 There have been certain rumors brewing
 That she's been doing some rendezvous-ing

But should she ever seek
 A love that has held its peak
 Please tell her I still grow weak
 Simply speaking of her.

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LUCK OF THE IRISH

B. ANDERSON

I just found out that they've discovered
 gold in my front yard
 Right next to the oil well flowing
 there

And before I even staked my claim
 The Western Union cable came
 It said my richest uncle died
 And I'm his only heir.

Everybody says about it
 The luck of the Irish
 The luck of the Irish
 They say it's gotta be
 But I was really thinkin'
 The luck of the Irish
 The Sloish, Polish, caddy Scotch
 And I'm from Tennessee.

Tuesday was election day down at the
 County Seat
 It was rainin' and not many folks came
 'round

In the race I liked nobody else
 And so I voted for myself
 Mine was the only ballot
 Now I'm Mayor of the town.

A pretty girl moved into town last
 Wednesday afternoon
 By Thursday all the guys had flipped
 their lids

And on Friday when the crowd had gone
 She asked me if I'd take her home
 I dated her on Saturday
 Now Sunday we'll be wed.

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YOGI

LOU STALLMAN

SID JACOBSON

CHARLES KOPPELMAN

Hey BooBoo!
 I saw a 'Kook' who was standing on
 his head
 He flipped his lid like he should have
 been in bed
 I said, "What gives, man?"
 He looked at me and said,
 "I'm a Yogi, baby, I'm a Yogi
 I'm a Yogi, baby"
 Hey BooBoo!

And then the cat started strutting on
 hot coals
 He was wearing sneaks,
 But they were so full of holes
 He sang right out from the bottom of
 his soles,

"I'm a Yogi, I'm a Yogi, baby,
 I'm a Yogi, I'm a Yogi, baby,"
 Hey BooBoo!

"Listen here, baby," the Yogi man
 said,
 "It's all a matter of the mind,
 Just commune with your inner most
 being,
 Baby, you'll be just fine."

He was hip alright wasn't he
 "Though I tried my best to dig my
 inner me,
 I walked on coals, my head below my
 knee,
 Until at last I heard him say perfectly,
 "I'm a Yogi, I'm a Yogi, baby,
 I'm a Yogi, I'm a Yogi, baby.
 Hey BooBoo.

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WAIT

DOC POMUS

MORT SHUMAN

I know that you'll be tempted
 To stray while I'm away
 But, baby, wait, wait, wait
 My darlin', wait, wait, wait, wait for
 me.

I know that you'll be lonely
 Ev'ry night I'm out of sight
 But, baby, wait, wait, wait
 My darlin', wait, wait, wait, wait for
 me.

I'll be returning to kiss you once again,
 To hold you once again,
 To love you once again
 I know you're yearning to go out now
 and then

Oh, darling, just wait a little longer
 So, baby, please be true
 'Cause I'll be true, true to you
 So, baby, wait, wait, wait, wait,
 My darlin' wait, wait, wait, wait for
 me.

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MISSION BELL

W. MICHAEL

My love is higher than a mission bell
 Deeper than a wishin' well
 Stronger than a magic spell, my love
 Oh yeah, it's wider than the widest
 sea

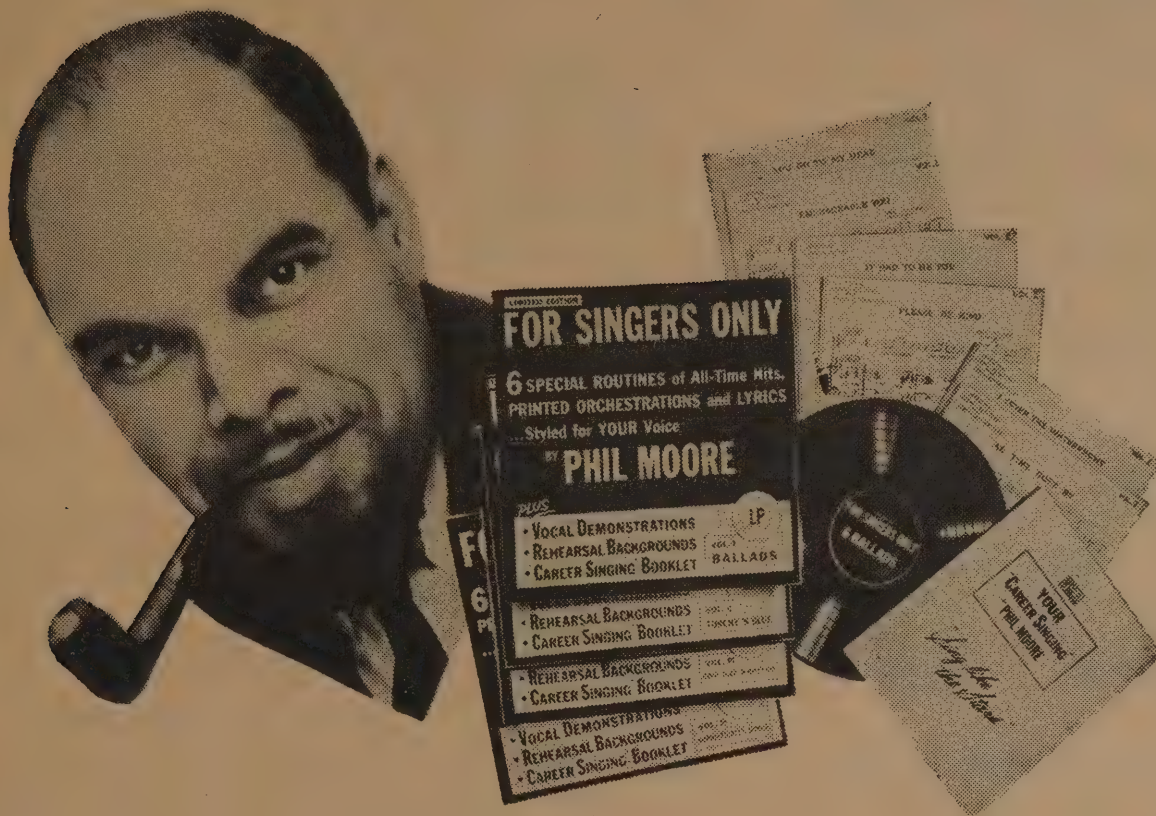
Longer than a memory
 Sweeter than a honey tree, my love.

My love is warmer than a day in spring
 Brighter than a diamond ring
 Greater than a mighty king, my love
 My love is taller than a redwood tree
 Softer than a summer breeze
 Oh, I ask you please give your love to
 me.

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For Singers Only

By Phil Moore



If you want to sing "right" — Here's your chance to learn!

How many times have you been told by people that you should become a singer? We'd bet there are many of you who are the possessors of fine voices — and all you need is some vocal arrangements, polishing, and learning how to cultivate, and project the proper know-how and style. With these ingredients you might well be on your way to stardom. So, in this issue of HIT PARADER, we've gone ahead and gotten the "number 1 man" in the music business to show you how it's done. This man is Phil Moore, known by one and all to be about the best vocal arranger in the world. "Phil has had a hand in making more vocal stars than Carter has in making pills".

If you were to call Maestro Moore in person, we doubt very much whether he'd have the time to take you on — and his asking price would seem an enormous sum to you or I, but to the people in show business, whatever he asks is more than reasonable — for they know what the "Moore Magic" can do for an artist.

Due to popular demand, Phil has come up with a professional singing kit entitled, "For Singers Only," a natural for amateur and professionals. Now, for the first time aspiring singers can further their careers by obtaining repertoire and acts, without leaving home

grounds and spending a fortune. You can also rehearse and learn them with your local singing teacher or coach. These limited edition kits, (For Singers Only) bridge the gap for singers not only between them and New York, but between the rehearsal and training phases and actually performing publicly!

Each kit saves the singers between \$300 and \$400 which is the price they'd have to pay for such arrangements elsewhere. For Singers Only provides song routines, materials and know-how for one to perform on a professional level in a professional manner. Further, they are unique in that they also provide a simple but complete system for young singers to get into the theatrical world. Kits contain especially arranged vocal routines with orchestral accompaniment of great songs.

For Singers Only kits are available in 4 categories, each kit contains 6 different standard songs, routined and arranged by Phil Moore, with the 6 accompanying printed manuscript orchestrations and lyrics; a 12" LP that includes each of the 6 routines demonstrated by Mr. Moore as well as rehearsal backgrounds, for the singing aspirant. Accompaniments are provided by a combo of top musicians. There is also a career singing booklet, which serves as a guide for a successful sing-

ing career. Kit #1 Ballads, #2 Torch 'N' Blue, #3 Cool Jazz 'N' Rhythm, and #4 Sophisticated Songs. All kits are available in high and low keys to fit a singer's range. As a matter of fact, many of your current recording stars have this kit, so for more information, just fill out the coupon below and mail to: Phil Moore, Carnegie Hall, New York 19, New York.

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FERRANTE & TEICHER RENT



"The Apartment"

...AND THE RECORD FANS THROUGH-
OUT THE WORLD HOPE THAT THEY
KEEP THEIR APARTMENT FOR A LONG TIME.

The unusually exciting piano team of Arthur Ferrante and Louis Teicher have rented "The Apartment" to the public, apparently on a long term lease, since for the past month you haven't been able to turn the dial of your radio without hearing it. "The Apartment" is the theme music from the picture of the same name, and this United Artists recording is as popular as the picture, thanks to the efforts of Ferrante & Teicher.

Arthur and Lou began their careers as classical pianists, and classical performers hitting the best seller list in the popular field is an occurrence uncommon enough not to go unnoticed.

The boys met each other as students at New York's Juilliard School of Music, where they studied under the same teachers. When they graduated from Juilliard they teamed up and went on a tour across the country, returning to New York to become faculty members of Juilliard, teaching theory and composition. During this time they worked together to create new duo piano material, and finally resigned from Juilliard to devote full time to concert work.

Their concerts were unique, in that they devised new "sound effects" through the use of "gimmicks" to extend the tonal range of their pianos. These gimmicks included playing on the strings of the pianos, in addition to the keys, putting rubber pads and other objects within the pianos, and all in all making their pianos sound like a full orchestra. Their concerts combined classical music with their own arrangements of tunes of Gershwin, Rodgers, Kern, Porter and other popular composers, and were always sold out, with

the audience howling for more. The interesting part of the Ferrante and Teicher concerts was that they first tested their "gimmick" numbers on the audiences as encores, and gradually ended up playing these as the major part of the program, with the classical numbers as the encores.

Soon they were being sought by the big stars of television, and appeared on the shows of Garry Moore, Steve Allen and Perry Como, to mention just a few, where they demonstrated their ability to make the pianos do just about everything but walk across the room.

The boys have recorded extensively for Columbia, Westminster, ABC Paramount, and are now recording exclusively for United Artists, and small wonder, since they've done so well by each other with "The Apartment!"

Arthur and Lou have been musical partners for some fifteen years, and their cooperation and interests extend to fields outside of music too. Their wives are the best of friends, and their children would be also, except that Arthur doesn't have any. Lou, on the other hand, has three. Both Arthur and Lou are accomplished amateur photographers and weight lifters. In other avocational pursuits, however, they part company, Ferrante being an avid boater and Teicher a serious stamp collector.

With the success of "The Apartment", the team of Ferrante & Teicher have once again proved that it pays to use imagination and try new fields. Now that they've been taken up by the "pep" set, their exciting arrangements should provide them with nothing but hits on their talented hands.

LET'S THINK ABOUT LIVING

BOUDLEAUX BRYANT

In every other song that I've heard

lately

Some fellow gets shot

And his baby and his best friend both

die with him

As likely as not

In half of the other songs

Some cats crying or ready to die

We're lost most all of our happy people

And I'm wondering why.

Let's think about living

Let's think about lovin'

Let's think about the whooping and

the hoppin' and the boppin'

And the lovie, lovie dovin'

Let's forget about the whinnying and

the crying

And the shooting and the dying

And the fellow with the swith blade

knife

Let's think about living

Let's think about life.

We lost old Marty Robbins

Down in old El Paso a little while

back

And now Miss Patti Page or one of

them

Is a-wearin' black

And Cathy's Clown has Don and Phil

Where they feel like-a they could die

If we keep on a-losin' our singers like

that

I'll be the only one you can buy.

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I GOT A WOMAN

RAY CHARLES

I got a woman way over town

That's good to me, oh yeah,

I got a woman way over town

Good, to me, oh yeah,

She gives me money when I'm in need

Yes she's that kind of friend indeed,

I got a woman way over town

That's good to me, oh yeah,

She saves her lovin' early in the

mornin'

Just for me, oh yeah,

She saves her lovin' early in the

mornin'

Just for me, oh yeah,

She saves her lovin' just for me,

Oh she loves me so tenderly

I got a woman way over town,

That's good to me, oh yeah,

She's there to love me, both day and

night

Never grumbles or fusses,

Always treats me right

Never runnin' in the streets

Leavin' me alone

She knows a woman's place

Is right there now in the home,

I got a woman way over town

That's good to me, oh yeah.

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ing Co., Inc.



GLORIA

DELECTA CLARK EWART G. ABNER, JR.

Gloria, Gloria, Gloria, oh,

Please come back to me

Please come back to me,

You're the one and you were meant for me

Gloria, I love you, can't you see?

So, please come home,

Oh, please come home

Gloria, please come home

Hmm, Please come home.

Tonight I pray

That you'll come back to me

Come back home, I love you

Can't you see?

(c) Copyright 1957 by Conrad Publishing

DREAMIN'

BARRY DE VORZON

TED ELLIS

Dreamin', I'm always dreamin',

Dreamin' love will be mine,

Searchin', I'm always searchin',

Hopin' someday I'll find someone,

Someone to love me,

Someone to need me,

But until then

I'll keep on dreamin',

Keep right on dreamin',

Dreamin', till my dreamin' comes true.

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RIDE, COWBOY, RIDE

LEE CAERSON

He started his long ride in Prescott,

The sun was a hundred or more

On down he rode at full gallop

Into the flat desert floor,

Driving the big herd to Flagstaff

In Prescott the letter was there

Happiness soon would be sorrow

Sad news the letter did bear.

Ride, cowboy, ride,

Don't go slow,

Tuscon's a mighty long way yet to go.

Forward he leaned in the saddle
Pushing through mesquite and sage
His head never raised for a greeting
As he passed the Wickenburg stage
Begging his horse not to falter
Trying to keep up the pace
Hoping his prayers would be answered
He had to win this one race.

In Phoenix he traded horses
Now on the back of this roan
He could see visions of Tuscon
His darling and their little home
Ride, cowboy, ride
Don't go slow
There's still a hundred and twenty to go.

In through the ranch gate he galloped
And without breaking his stride
And rushed to his sweet darlin's side
Then as the dying girl saw him
A smile came over his face
Holding her hand as it tightened
Barely had he won the race.

Ride, cowboy, ride,
On thru the blue
Ride, cowboy, ride,
She'll be waiting for you.
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DO YOU BELIEVE

M. WILLIAMS

Do you believe in kissing under the

moonlight

Do you believe in letting me hold you

tight

It's been so long since I kissed,

Kissed you good night

I wanna know, please tell me so,

Do you believe.

Do you believe in all the things we
used to do

Do you believe little girl that I still
love you

I want to know who-ho-ho-ho

Please tell me so

Do you believe.

Your eyes are the same,
Your sweet lips are the same
Darling, please, please tell me
That your love is the same
I want to know, please tell me so
I want to know, please tell me so
Do you believe.
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A Portrait Of Cally Dodd

CALLY WAS 12 YEARS OLD THAT SPRING AFTERNOON, WHEN SHE STOOD IN THE WINGS OF THE PITTSBURGH, PA., TELEVISION STUDIO, WAITING TO MAKE HER DEBUT as a contestant in a local show. And, she was scared . . .



She was twelve years old that Spring afternoon, when she stood in the wings of the Pittsburgh, Pa., television studio, waiting to make her debut as a contestant in a local show, "The Wilkins Amateur Hour." And she was scared. She watched the contestant before her wind up a tap-dancing routine, and she swallowed hard, cleared her throat for the one thousandth time and wondered why she'd said "Oooh, I'd like to!" when her mother had suggested that she enter the talent contest. She wanted to turn and run. But it was too late now. The emcee was in the spotlight, announcing: "And now, a pretty little miss from the south side of town, who'll sing a lovely song for us — Miss Carole Reich."

"Okey, honey," the show assistant whispered. He grinned and winked. "G'wan out there and show 'em!"

Carole (Cally Reich walked mechanically to the center of the stage. A flutter of approval swept through the audience. In her starched, white bouffant party dress, and with her sparkling blue eyes, rosy cheeks that dimpled when she smiled and soft, fluffy blondish hair, she looked like a Christmas gift doll. She folded her hands primly in front of her, bobbed her head shyly, and launched into her song, "I Waited A Little Too Long." She curtsied gracefully to the thunderous ovation and tripped lightly offstage.

At the end of the hour, the applause meter named Carole Reich winner of the week, with a \$50 prize. A month

later, in the Wilkins Hour finals, she placed third out of 15 weekly contest winners and went home with glowing eyes and a grand prize of \$200.

That night, Cally put on a record of Kay Starr, her favorite singer, crawled into bed and blissfully drifted off into slumberland, that fabulous world of make believe, where very suddenly she wasn't Cally Reich, the South Pittsburgh school girl, but a famous singing star. She saw her name in glittering lights. Swathed in furs and jewels, she moved regally through glamorous parties held in her honor; people pointed to her and whispered in awe: "That's Cally Reich, the great singer!"

The next morning, still living the fantasy, she poked absently at her breakfast and gazed dreamily into space. Mrs. Reich stared suspiciously at her. "What's wrong, Cally? Don't you feel well?"

"Ummmmmmmm?", Cally murmured without breaking the trance.

Mrs. Reich leaned over and felt Cally's forehead. "What is it?" she demanded a little anxiously.

Cally slowly turned to her mother, stretched languorously and confided the dream. Mrs. Reich laughed, relieved. "You silly little goose," she chided, ruffling her daughter's hair. "It was just a dream. Now eat your oatmeal like a good girl. And hurry, or you'll be late for school." The spell broken, Cally sighed and reluctantly picked up her spoon.

But all that day at St. Michael's

School she couldn't forget the dream. It was still on her mind a few years later when she graduated to St. Michael's High and began to map out her curriculum for the next four years. Her mother suggested a commercial course, so Cally would have good secretarial skills when she finished school. "Then you'll be able to get an exciting job, maybe with an advertising agency," Mrs. Reich pointed out. Cally frowned. She pursed her lips into a pout and murmured stubbornly, "But I don't want to be a secretary. I want to get into show business."

Mrs. Reich shook her head. "That's no kind of life for a girl," she insisted gently but firmly. "What do you think?" she asked, turning to Cally's dad. Alois Reich smiled, and a faraway look came into his eyes. A successful businessman — he owns a big bowling alley in Pittsburgh — he, too, had once harbored dreams of an entertainment career, but had knuckled under to family protests that such a life was "too unsteady; no security." He hesitated for a few seconds, then shook his head and said slowly, "I guess your mother is right, Cally. You can always take up singing as a hobby . . ."

So Cally resigned herself to general studies and steno, typing and book-keeping. On the side, she continued dancing lessons at Esther Wills Modern Dance School, became so proficient that she was teaching classes by the end of

(Continued on Page 31)

IF MY HEART COULD WRITE A LETTER

WEISMANTHEL

SCHELL

There's so much I'd like to say,
Wish that I could find a way.
If my heart could write a letter
It would tell you (it would tell you)
All the things (all the things)
I'm much too scared to say
It would tell you how my arms just long
to hold you
And how I miss you every minute
you're away (you're away)
If my heart could write a letter
Then my darling (then my darling)
I'd get a chance (get a chance)
To make my dream come true
It would ask you
Could you learn to care for me
And close by saying, I'm in love with
you.
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SLIPPING AROUND

FLOYD TILLMAN
Seems I always have to slip around
To be with you, my dear;
Slippin' around,
Afraid we might be found;
I know I can't forget you
And I've gotta have you near,
But we just have to slip around
And live in constant fear.
I guess I had it comin',
There's nothin' I can do;
I know I've made mistakes, dear,
But I'm so in love with you;
I hope someday I'll find a way
To bring you back to me,
And I won't have to slip around
To have your company.
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DON'T LET LOVE PASS ME BY

RICK PETRONE SONNY TROY
Why don't the moon ever shine for me
Don't know the reason
Don't let love pass me by
Why don't the moon ever smile for me
It makes me want to cry
I've been waiting a long, long time
Don't let love pass me by
Ev'ry night I pray and pray
And do what I ought to do
I hope to find someone to love
Please make my wish come true
Why don't the moon ever shine for me
Don't let my dreams fade and die
Just this once shine for me
Don't let love pass me by.
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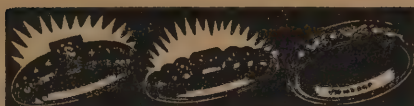
IF I CAN'T HAVE YOU

ETTA JAMES HARVEY FUQUA
I don't want nobody, If I can't have you
You know I can't love nobody
Unless I'm loving you.

The way you hug me,
The way you squeeze me,
The way you kiss me,
Yea yea yea yea, yea yea yea yea.
If I can't have you.

I can't talk to nobody,
Unless I'm talkin' to you.
And I don't wanna hold nobody
Unless I'm holdin' you.

I can't be kissin' nobody,
Unless I'm kissin' you.
I just don't wanna be bothered with
nobody,
Unless I'm bothered with you.
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 8. Be My Guest

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 4. Lonely Street
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 6. Worried Man
 7. Fools Hall of Fame
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 4. County Boy
 5. Forever
 6. Baby You've Got What It Takes
 7. Where Or When
 8. Handy Man

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 2. El Paso
 3. Way Down Yonder
 4. Among My Souvenirs
 5. Pretty Blue Eyes
 6. Running Bear
 7. You Got What It Takes
 8. Village of St. Bernadette

- ☐ HERE ARE THE TITLES SET #6
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 3. Poison Ivy
 4. Put Your Head On My Shoulder
 5. Just Ask Your Heart
 6. Son of Love
 7. Thank I Kissed You
 8. Thank You Pretty Baby

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DEVIL OR ANGEL

BLANCHE CARTER

Devil or angel, I can't make up my mind
 Which one you are, I'd like to wake up and find
 Devil or angel, dear, whichever you are
 I miss you, I miss you, I miss you.

Devil or angel, please say you'll be mine
 Love me or leave me, I'll go out of my mind
 Devil or angel, dear, whichever you are
 I need you, I need you, I need you.

You look like an angel
 Your smile is so divine
 But you keep me guessing
 Will you ever be mine
 Devil or angel, please say you'll be mine
 Love me or leave me, I've made up my mind
 Devil or angel, dear, whichever you are
 I love you, I love you, I love you.
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BILLY CLINE

ROSE MADDOX

Tell me that you love me, Billy Cline
 Tell me that your love is true as mine
 Tell me that you love your own turtle dove
 Tell me that you love me, Billy Cline.

Now who's it that knows Billy Cline
 He lives at the foot of the hill
 In a shady nook by a babblin' brook
 He runs his dear father's mill.

Well, now if I was a little bird
 I'd never build my nest on the ground
 I'd build my nest in some hollow tree
 Where the wild boys couldn't tear it down.

Well, now if I was a little fish
 I'd swim to the bottom of the sea
 I'd swim to the bottom of the deep blue sea
 Where no bad boys couldn't catch me.
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YOU'RE LOOKING GOOD

M. OLIVER

C. CARTER

Little girl, where did you come from?
 Don't you know that we could have a lot of fun?
 You just moved into my neighborhood,
 But you ought to be in Hollywood.
 And I want this understood;
 You're looking good, you're looking good.
 You're not very tall but you're stepping high,
 Eyeballs flashing as you walk by
 The cats on the block want to know your name
 But I was here first and ain't that a shame
 And I want this understood
 You're looking good, you're looking good.
 Two and two is four, one and one is two
 Everyone's got their eyes on you.
 Look at those measurements, man alive;
 Thirty-four, twenty-four, thirty-five,
 And I want this understood
 You're looking good, you're looking good.
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Beauty & Personality Tips...



by Jeannie Thomas

So very many letters have been coming in from you wonderful people that I am really overwhelmed. It's good to know that I have so many readers, and I hope I am being of help. Mail has come in from every one of the fifty states and Canada. Because of this volume of mail it is impossible for me to personally answer every letter, so what I am trying to do is select typical problems and answer them in this column. Please keep writing. I am sincerely interested in hearing from you. Hundreds of letters have dealt with weight problems — from girls who are either too thin or too fat. For example:

Miss S. P. of Bayside, N.Y. writes: "You hear so much about 'perfect body measurements' but what are they. Also, what is meant by a small-boned or large-boned person?"

Dear Miss S.P. — According to beauty standards, perfect body measurements for girls are — bust and hips the same, and the waist ten inches smaller. Your correct weight depends on your height and your bone structure. If you have small bones, you should weigh less than a girl of the same height who has large bones. Here's how to tell if a girl is small-boned or large-boned. You are considered small-boned if you are under 5'3" in height, and your wrist measures less than 5 1/2". If your wrist is over 5 3/4" you are large-boned. If you are 5'3" to 5'4" tall you are small-boned if your wrist is less than 6", and large-boned if your wrist is over 6 1/2". If you are over 5'4" tall you are small-boned if your wrist measures less than 6 1/2", and large-boned if over 6 1/2".

Your friend, Jeannie Thomas
 K.M. of Kearney, Nebraska writes: "I like a boy in my class very much but he never notices me. What can I do to get him to notice me?"

Dear K.M. Since the boy you like is in your class there must be times when you have an excuse to talk to him. Ask him about himself — perhaps he is interested in cars, baseball, swimming, etc. Get him talking about himself and before you know it he will be interested in you. As for yourself, dress neatly, be clean, and above all act yourself. Hope this does the trick for you. Sincerely, Jeannie Thomas

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Cowboy & Western Songs

ALABAM

LLOYD COPAS

Well, I went to a turkey roast down
the street,
The people down there eatin' like wild
geese,
I'm on my way, goin' back to Alabam.

Talk about your people havin' a whale
of a time
Eatin' up the chicken and drinkin'
there wine,
I'm on my way, I'm goin' back to
Alabam.

Now some folks say that a tramp
won't steal
But I caught three in my corn field,
I'm on my way, I'm goin' back to
Alabam.

One had a bushel, the other had a
peck,
One had a roasting ear tied around his
neck,
I'm on my way, I'm goin' back to
Alabam.

There comes Sal walkin' down the
street
With the run down shoes tied on her
feet,
Good morning, honey, stand over there,
baby,
Get over there now.

Hello, Sal, now I know you
With the run down slipper and a tore
up shoe,
I'm on my way, I'm goin' back to
Alabam.

When I got ready to leave this earth
I'm gonna look back on my money's
worth
I'm on my way, I'm goin' back to
Alabam.

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WAIT FOR ME

PAUL J. VANCE

LEE POCKRISS

When I first met her she was only
three
And I remember how she'd follow me
She was always getting in my way
And I still, yes, I still can hear her
say:

Wait for me, wait for me
Johnny, please wait for me
I love you more than I can hardly
stand

Wait for me, wait for me
Johnny, please wait for me
I'll grow up just as fast as I can.

As we grew older she would always
wait
She'd wait for me by the schoolyard
gate
I would yell at her to go away.

And now we're grown up but she didn't
wait
And I'm in love with her but it's too
late

She just married someone else today.
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Corp.

ALL RIGHT, BE THAT WAY

PHIL EVERLY

In my car sit you and I
You are mad I don't know why
Whatever I've done I apologize
You turn away move to your side.

All right, be that way
Stay mad until you're home
All right, be that way
And tomorrow you'll be mad because
you're alone.

I drive you home very slow
I take your hand speak very low
Why don't you tell me what it's all
about
You pull away and then you pout.

All right, be that way
Stay mad until you're home
All right, be that way
And tomorrow you'll be mad 'cause
you're alone.

Here we are in your driveway
Whatever's wrong I wish you'd say
If you'll tell me what I've done
I won't do it no more
You run inside and slam the door.

All right be that way
Stay mad until you're home
All right, be that way
And tomorrow you'll be mad 'cause
you're alone.

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cations

THE LOVIN' TOUCH

JACK KELLER

GERRY GOFIN

I've loved a few and left a few
But 'til I met you I never knew
What I was lookin' for
You've got the lovin' touch
Yeah, yeah, the lovin' touch
Your charms are much too much
Baby, you've got the lovin' touch

Yeah, just enough of all the stuff
You need to satisfy
Your finger tips just make me flip
And, baby, you don't even try

Life's a play

But then some day
We've got to end the show
And when we kiss I know
That this is the only way to go.

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vins-Kirshner Associates, Inc.

ARMS AROUND YOU

JOE L. CANADY

J. C. CANADY

Will you let me put my arms around
you

Let me show you my heart
Will you let me put my arms around
you

Say that we'll never part
You may feel that I love you
You may feel that I care
Will you let me put my arms around
you

Let me show you my heart
Will you let me tell you how I want
you

Wanting you with all my heart
Will you let me tell you how I love you
Loving you right from the start.

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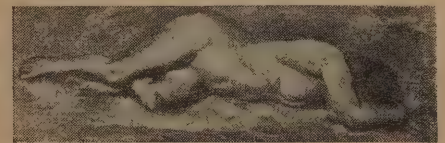
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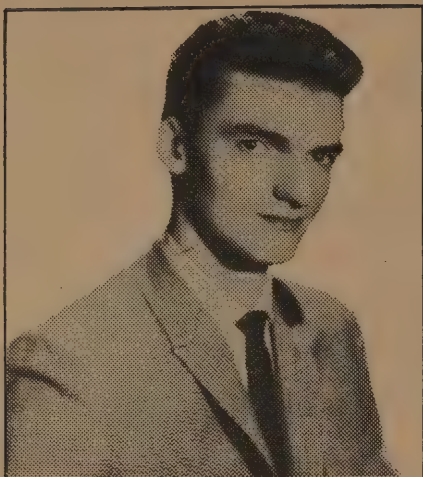
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The Guys Have It



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(Ribbon Records)

Handsome Ritchie Adams, one of the newest and brightest stars ever to arrive on the show business scene is certainly the most deserving recipient of his newly acquired claim to fame in the U.S.A. The plaintive quality of Ritchie Adams' voice first came to the attention of record fans everywhere when he was featured as the lead singer with a versatile group known as "The Fireflies" on his first smash recording, "You Were Mine."

In a very short period of time, the astute Bob Erickson, prexy of Ribbon Records adjusted his firm's cutting schedule to incorporate releases for Ritchie Adams as a single performer.

Ritchie's first release hit the market at a time when the record industry was besieged with its own problems, following the now Historic Congressional Investigations about Payola. At this time, naturally new artists were not being given the normal or fair amount of attention and so Ritchie's first release, while generally approved for its quality, failed to get the necessary vital exposure, thus, passing nearly unnoticed.

Recently, Ritchie's second release broke into the market timed precisely with the waining summer vacation of the teenagers. "Back To School" was not only released at the right time, but with the expert arranging of Joe Rene, it had a jubilant buoyancy about it that captured the attention of everyone, everywhere the first time it was heard.

Bright days are ahead for Ritchie Adams and since his greatest claim to fame originally arose from his plaintive ballad quality, his fans look forward to his next release which they hope will be a melodic rendition of a beautiful melody to follow his latest wild and exciting version of "Back To School."

Be sure to watch for Ritchie in your area. You can be sure he'll be coming your way with lots of exciting in-person appearances that you won't want to miss. If you guys and gals would like to join an Adams Fan Club you can, by writing to Ribbon Records, 1619 Broadway, New York.



LARRY ELLIS
(Roulette Records)

Just picture a large, glittering arena with an enormous glass-like skating rink. The noise of the in-coming crowds is deafening. But, as the time draws nearer, the noise subdues to an excited hush. At last, the trumpet sounds, and the curtains part, revealing a dozen lovely ice queens dressed in glittering ice-blue gowns. Each glides forward in perfect timing with the other. As the colored flood-lights change in hue, likewise the gowns change from deep blue to lovely lavender to dazzling white. All at once, there appear more and more skaters and they begin singing a romantic love song of the past in a beautiful harmony of choral voices. Several times during the show, an excitingly handsome young man stirs the audience with his amazing, lithe talent of ice and of voice. He's the star soloist for the evening. His name is Larry Ellis.

Such is the scene set by Larry Ellis at each and every performance in which he appears. And this covers a lot of territory.

Larry was featured soloist at Las Vegas' famous Thunderbird Hotel recently and the El Cortez Hotel. He thrilled audiences at New York's Golden Slipper and the International Club. Also, Las Vegas' Statler Hotel — Palm Springs' Chi Chi Club — Washington's Windsor Park Hotel and many, many others too numerous to mention.

A television veteran, Larry was featured vocalist on Sammy Kaye's "Music From Manhattan", Milton Berle's spectacular, as a featured skater-singer, and dealt an unforgettable performance on the "Gisele McKenzie Show".

Now, after such great success in both the nite club circuit and T.V., Larry Ellis and his associates feel he is now ready for the big step. Following continuous grooming, rehearsing and coaching, Larry is ready to devote his all to recording. His brand new record is "Treehouse" for the Roulette label. We know and you will know when you hear him, that Larry Ellis is going to take this old music-loving world by storm.

TOGETHERNESS

RUSS FAITH

Two hearts are better than one heart
Fours lips are swetter than two
Come close to me, let's kiss
And see what togetherness can do
Two dreams are better than one dream
Four arms can make them come true
Let's pool our love
Follow the rule of togetherness right through

There's strength in number ev'rybody knows

Between us we'll have twenty fingers, twenty toes

So no one should ever be lonely

No one should ever be blue

Love's not for me

It's more for two

So togetherness, let's try togetherness for two.

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IF YOU'VE GOT TROUBLES

HUEY SMITH FRANKIE FORD JOE CARONNA

If you got troubles
You better tell them to me
If anything's wrong
I'm the man to see,
I've known the world over
'Bout many a man
But all the girls call me
Their lovin' man.

In the desert I'm your rainmaker,
In the city, I'm your undertaker,
At your table, I'm your salt shaker,
With you baby, I'm your heartbreaker.

If you got troubles
Come on and tell 'em to me
If anything's wrong
I'm the man to see.

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YOU MEAN EVERYTHING TO ME

SEDAKA GREENFIELD

You are the answer to my lonely prayer
You are an angel from above
I was so lonely 'til you came to me
With the wonder of your love
I don't know how I ever lived before
You are my life, my destiny
Oh, my darling, I love you so
You mean ev'rything to me.
If you should ever, ever go way

There would be lonely tears to cry
The sun above would never shine again
There would be teardrops in the sky
So hold me close and never let me go
And say our love will always be
Oh, my darling, I love you so
You mean ev'rything to me.

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YOU PROMISE

JOE L. CANADY

You promise that you would be
Be my little girl
For you are the cutest
The cutest little thing in the world
But I love you, I love you
I need you baby and I want you
I want you baby and I need you
Oh how I love, I love you so.

You promise you would be, be true to me

I'm getting sick and tired, tired of the way you treat me

But I still want you, I want to kiss you.

I need you baby, I want to please you
Hold you and squeeze you

If I could I'll never, never let you go.

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Devised by the ancient Japanese Professionals, Karate is the self-defense Hand to Hand combat system that is faster, more effective than judo. Karate has been used in Japan for hundreds of years! Karate was published with action packed photos teaching you how to handle gun and knife attacks, street fighters and muggers!

You will learn just where the Karate striking points and positions are. You will learn the best defense against annoying attacks and serious attacks. Karate was used by the hand picked guards of the Japanese Emperor. Yet men and women find it is easier to learn than judo. Until recently Karate technique was kept secret and originally used only for the Emperor's guards. In this very well illustrated book you are taught by one of the outstanding authors on Karate technique and everything is simplified, explained and shown so that you can more easily master the art. The anatomical charts show the pressure points for fatal, serious and mild blows, that's why it's only for those who are over 18 years of age. You'll see how easy it is to render your opponent completely helpless. You'll never know how confident you will feel even among men much bigger than you are until you learn Karate. With this book you will fear no man. You will turn your feet, your elbows, and your fingers and hands into such super weapons that it will amaze you and your friends. Learn Karate self defense now! You never know when you need it! It's for men and women.

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STAY

M. WILLIAMS

Stay now, just a little bit longer
Please, please, please, please,
Please tell me you're going to
Now your daddy don't mind
And your mommy don't mind
If we have another dance, uh-huh yeah
Just-a one more, one more time
Oh, won't you stay,
Just a little bit longer
Please let me hear you say you will
Say you will
Won't you press your sweet lips to mine
Won't you say you love me all the
time

Stay, oh yes, just a little bit longer
Please, please, please, please
Please tell me you're going to
Come on, come on, come on and stay
Come on, come on, come on and stay.

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KOOKIE LITTLE PARADISE

BOB HILLIARD LEE POCKRISS

Juke box playin' in the jungle
No charge absolutely free
Soft drinks bubbling down a
mountain
To the Caribbean Sea:

What a kookie little paradise
What a kookie little paradise
Never was an island half as nice
As my kookie little paradise.

Sport cars one for ev'rybody
No speed limit on the beach
But there's lots of education
Makin' love is what they teach:
Boy friends any girl can have one
Girl friends one for ev'ry guy
Ice cream loaded with bah-nah-nahs
And there's always pizza pie.
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Inc.



I KNOW I'M GOOD FOR YOU

EDWARD R. WHITE MACK WOLFSON

JACK WOLF FINE
Let people talk, let them rave on,
As people sometimes do,
No matter what they say, baby
I know I'm good for you
Where there is smoke, they say there's
fire

Some things they say are true
But given half a chance, baby,
I know I'm good for you
I'm not an angel from up above,
I've had my flings,
I'm not an angel
But give me your love, and watch me
sprout wings

I'll be so good, I'll change my ways
They'll think I'm someone new,
You know you're good for me, baby
I know I'm good for you.
Copyright 1960 by Music Hall Songs, Inc.



I MISS YOU ALREADY

MARVIN RAINWATER FARON YOUNG

The time has come, you're telling me
goodbye,

I know that I can't stop you if I try,
I've had too many chances,
I'll have to set you free,
I watched you go,
Too late I know,
How much you mean to me.
Oh, I miss you already,
And you're not even gone.
So kiss me once again and say goodbye
I'll wait until you're gone before I cry
I'll try to find myself a way to face
this loneliness

I watch you go,
Too late I know,
I've lost my happiness.
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Inc.

TROUBLE IN PARADISE

BILLY DAWN SMITH ALLYSON R. KHENT

Callin' all angels, callin' all angels,
ooh
Callin' all angels, callin' all angels.
ooh

There's trouble in paradise
My turtle dove's taken wings
There's trouble in paradise
The birds no longer sing
Some devil told my angel a lot of lies
And now my tears are fallin'
Like raindrops from the skies
There's trouble in paradise
The stars no longer shine
There's trouble in paradise
'Cause she's no longer mine
That devil told my angel I've been
untrue

Won't somebody help me please.
Tell me what to do
Mr. Moon, Mr. Sun, tell her she's the
only one

Guide her with your lovely light
Back into my arms tonight
There's trouble in paradise
And heaven's not the same
The angels sit and cry
They say it's such a shame
They'd like our love to be just like
before
Then the trouble in paradise will be no
more.

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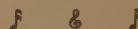


IMAGE OF A GIRL

CLASKY ROSENBERG

As I lie awake resting from the day
I can hear the clock passing time away
Oh, I couldn't sleep for on my mind
Was the image of the girl I hoped to
find,
Oh-oh-oh, ah-ah-ah.

I looked straight up at the ceiling
above

Thinking of the girl whom I really love
Oh, would it be soon when she'll exist
The image of the girl that I've always
missed,
Oh-oh-oh, ah-ah-ah.

I twisted and I turned, oh, trying to
sleep
But all I could do was only to weep
For I haven't found that image yet
Of all the girls I have met
And now the clock is still passing time
And I know that some day she'll be
mine
And I know she will always bring me
love

For she's the image of the girl I love,
Oh-oh-ah, oh-oh-ah-ah.

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MIDNIGHT

BOUDLEAUX BRYANT CHET ATKINS

Wond'rin', I'm wond'rin' why you don't
thinkin' of you;
Midnight, tomorrow is on its way,
empty and blue;
I'm so lonely, so lonely at midnight for
you.

Midnight, oh, what a lonely time to
weep, I ought to know,

Midnight, I should have been fast
asleep, hours ago;
Still I'm cryin', I'm cryin' 'cause I miss
you so.

Midnight, I lie in bed awake and stare
at nothin' at all;
Won't you, I'm wond'rin' why you don't
care, wishin' you'd call;
Tears keep flowin', like drops from a
waterfall.

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CALLY DODD

(Continued from Page 24)

her junior year. She sang soprano in the school gleeclub, was a class and General Organization officer and played a dramatic role in the annual Passion Play.

She kept so busy that she succeeded in trying not to think about what lay ahead. Until the middle of her senior year — the time when youngsters abruptly realize that they have to face an often new and very different life from that which they've known heretofore. "When I thought of typing and answering phones and just doing routine office work, I started to panic," Cally remarks with a rueful grin "I confided my singing aspirations to my dancing teacher. She was all for it, even wanted to make an appointment for me to see an agent in New York. I rushed excitedly home to tell my folks."

But Mrs. Reich wouldn't sway from her earlier stand. And Cally's dad shared her mom's sentiments, though perhaps not as strongly. "It's for your own good, honey," Mrs. Reich explained, after a tearful session in the kitchen. "How do you know you'll be able to make it? You've never sung professionally before. Who knows you? What kind of a life would you lead?"

Opposed as she was to her daughter's entertainment ambitions, Mrs. Reich whole heartedly approved of Cally's entering the Miss Pennsylvania contest, the winner to vie for the Miss United States crown and eventually the Miss Universe title. From the 22 belles of Pennsylvania selected as semi-finalists, who paraded before the critical eyes of the judges on the stage of the jammed-to-capacity Vogue Terrace Supper Club that June, Cally Reich was named first runner up. She won a beautiful wardrobe, nursed the disappointment of being one-vote away from Miss Pennsylvania, but more important, proved to herself and her parents that she had natural stage poise, that she'd actually enjoyed the hectic whirl of the contest — the crowds, the pressures, even the nail-gnawing tension that preceded the final decision. In short, she was determined more than ever to follow her singing star.

But first, she decided to give the business world a fling, got a job as a secretary in the Robert Wiltman Advertising Company. Her surroundings were pleasant, her fellow employees very friendly, the work challenging. But Cally was bored. Her heart wasn't in it. After two months, she took the plunge. With the assistance of two friends, a record promotion man and a songwriter, she made a demonstration disc. The songwriter took it to Al Capozzi, General Manager of Pittsburgh's topflight Calico Records Company. Within a week, Carole Reich was Cally Dodd, the newest artist on the Calico label.

"It was an amazing coincidence in timing," Capozzi says today. "We just happened to be looking for a girl singer with a new and distinctive style. We'd listened to dozens, but none excited us. Then we heard Cally's demo. And we knew the search was over. This girl had a fresh, exciting sound, a good sense of rhythm and a style that was definitely unique and catchy. Even on those first few tunes I could tell she had a real feeling for music."

When Capozzi met Cally, he was even more impressed with the way she

could put over a song. Her delivery was dynamic, compelling. After that first interview, he offered Cally a singing contract.

"I was too stunned to do more than gasp and nod my head," Cally recalls. "It seemed too wonderful to be true. I was so excited I ran all the way home. It took a good fifteen minutes before my parents could calm me down enough to get the story. Then they talked to Al and his enthusiasm won them over. The next day I gave notice at my job." That was October, 1959.

By November, Cally had started a successful tour of local supper clubs, while Capozzi coached her to prepare her for a recording session. She made her club debut at Pittsburgh's Bon-Ange, won rave reviews and became the first act in the club's history to be held over an extra three weeks.

Cally made her first recording, "Much Too Much" in February, 1960. It was immediately hailed as a disc with a new and different sound. Its vocalist was acclaimed as a girl who was going places in popular music circles. And, songstress Cally Dodd happily reflected that maybe her long cherished dream was finally going to come true.

RULES OF THE GAME

BILLY SHERRILL

The first time, the first time you made me blue

I should have stayed away, stayed away from you

But I just didn't know the rules of the game

And many times like the time before
You know you made me cry but I came back for more

Still I didn't know the rules of the game

Now I know someday, someone's gonna make you blue

And you're gonna need someone to tell your troubles to

But there'll be one you know who'll always come to you

Guess I'll never know the rules of the game.

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BLUE ANGEL

ROY ORBISON

JOE MELSON

Blue angel, don't you cry
Just because he said goodbye

Oh, oh, uh, uh, oh, oh, no
Oh, blue angel, have no fear

I brush away each lonely teardrop
Yea, yea, yea, oh, oh, oh.

Love's precious flame
He let it burn in vain
But you're not to blame
He thought love was a game
It's, oh, such a shame
But don't cry, don't sigh
I tell you why
I'll never say goodbye, blue angel.

We'll have love so fine
Magic moments divine
If you'll just say you're mine
I'll love you 'til the end of time
So don't you worry your pretty head
I'll never let you down
I'll always be around
Blue angel, blue angel.
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HERB MILLER JOHNNY LEHMANN

One step from heaven, one sigh away
For in your eyes I find my paradise
Each time we kiss
I leave this earth completely
One step from heaven when we're like
this

For when you hold me in your warm
embrace
My world becomes such a beautiful
place

I'm one step from heaven
But I'll never reach heaven
Not till you're mine, body and soul,
Completely mine!

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day... the sooner you start, the sooner you'll have
the muscles you want.

ITSY BITSY, TEENIE WEENIE YELLOW POLKADOT BIKINI

PAUL J. VANCE

LEE POCKRISS

She was afraid to come out of the
locker
She was as nervous as could be
She was afraid to come out of the
locker
She was afraid that someone would see.

Two, three four, tell the people what
she wore.

She was afraid to come out in the
open
And so a blanket around her she wore
She was afraid to come out in the
open
And so she sat bundled up on the shore.

Two, three, four, tell the people what
she wore.

Now she's afraid to come out of the
water
And I wonder what she's goin' to do
Now she's afraid to come out of the
water
And the poor little girl is turning blue

Two, three, four, tell the people what
she wore.

It was an itsy bitsy, teenie weenie
yellow polkadot bikini
That she wore for the first time today
An itsy bitsy, teenie weenie, yellow
polkadot bikini.

Two, three, four, stick around and we'll
tell you more.

From the locker to the blanket.
From the blanket to the shore.
From the shore to the water.
Guess there isn't any more.

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TIME MACHINE

BARRY MANN

HOWARD GREENFIELD

I'm gonna build a time machine
So I can go back and make the scene
I'm gonna make some time with my
Egyptian queen

In my little old time machine
I opened up this here hist'ry book
And flipped my lid when I took a look
There on page two-nineteen
Was this Egyptian queen
Altho' she lived in forty-five, b. c.
Cleopatra is the chick for me,
Pretty soon I'll be making the gig
When I see the doodad on the thing-
amajig.

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Announcing The BARRY RUSSETT Contest Winner



Barry Russett is to be known as "The
nation's favorite singing boy friend" if
Mrs. Alice Smith of Brooklyn had her
way. Mrs. Smith submitted this line to
describe Barry and in the opinion of
the judges it was acclaimed the winner
in our contest to find a tag line or best
way to describe Barry Russett. Mrs.
Smith has received a 6 Transistor radio as
her prize.

Barry Russett, at 18 years of age is
coming along in great style. Critics and
the public alike agree that it won't be
long before he achieves stardom. Tall,
handsome, and a truly nice lad, Barry's
Vassar records are gaining fans for
him from coast-to-coast. His latest
Vassar release is "Summer Fever"
which he wrote. The flip side is "When
I Met You."

Barry's personal manager Dom Da-
vilio is planning a national exploitation
campaign aimed at having Barry Rus-
sett acclaimed as the singing sensation
of 1961.



Barry Russett
(VASSAR RECORDS)

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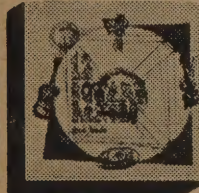
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2. A Fool Such As I
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4. Venus
5. The Happy Organ
6. Sorry (I Ran All The Way Home)
7. Since I Don't Have You

8. I Need Your Love Tonight
9. Turn Me Loose
10. Guitar Boogie Shuffle
11. Tell Him No
12. Kansas City
13. That's Why
14. A Teenager In Love
15. Kookie, Kookie (Lend Me Your Comb)
16. Three Stars
17. Sea Cruise
18. Take A Message To Mary
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20. It's Just A Matter Of Time
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10. Story Of My Life
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13. Geisha Girl
14. This Little Girl Of Mine
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10. Hold Me, Thrill Me, Kiss Me
11. Why Don't You Believe Me
12. Till I Waltz Again With You
13. Don't Let The Stars Get In Your Eyes
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9. Kiddle
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11. Yogi
12. A Woman, A Lover, A Friend
13. Chain Gang
14. Mission Bell
15. I'm Sorry
16. Never On Sunday
17. Only The Lonely (You Were Made For) All My Love
18. Over The Rainbow
19. In My Little Corner Of The World
20. The Same One
21. Mr. Custer
22. A Million To One
23. Ta Ta



1. Just A Little Talk With Jesus
2. When I Looked Up
3. Farther Along
4. Will The Circle Be Unbroken
5. Whispering Hope

6. Mansion Over The Hilltop
7. The Family That Prays
8. What A Friend We Have In Jesus
9. Goodby I'm Gone Hallelujah
10. I Can't Help What Others Do
11. Pearly White City
12. Handwriting On The Wall
13. Jesus Is The One
14. That's What We Need
15. Somebody's Praying For You
16. Got So Many Million Years
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YEAR
OLD
SILLS



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weakling."

says JOHN SILL.

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POUNDS of
FAT FAST.
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regardless
of age,
should
send for
your
courses.
Soon
they'll
be as proud
as I am."

Paul
Lange



45 year old FATHER and 18 year
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proud
of you
now,
Tony"

Pascarella

BEFORE

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coupon
this
JOWETT
pupil was
this
90 lb.
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